



002010694

YEARS OF SONG

HITS  
THROUGH  
THE  
YEARS

# 40 OLD TIME HITS

no. 8

PUT ON YOUR OLD GREY BONNET ▣ CHINATOWN, MY CHINATOWN ▣  
 PLAY GYPSIES, DANCE GYPSIES ▣ ROAMIN' IN THE GLOAMIN' ▣ CUDDLE  
 UP A LITTLE CLOSER ▣ MOTHER MACHREE ▣ EVERY LITTLE MOVE-  
 MENT ▣ I'VE GOT RINGS ON MY FINGERS ▣ JUNE BROUGHT THE ROSES ▣  
 SOME LITTLE BUG IS GOING TO FIND YOU ▣ WAITING AT THE CHURCH ▣  
 NAGASAKI and many others

WORDS AND MUSIC

CHORD SYMBOLS INCLUDED

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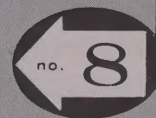


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# THOSE WONDERFUL YEARS OF SONG

# 40 OLD TIME HITS

Compiled by NAT KORN

Edited by ROSS HASTINGS

**FOR REFERENCE**  
Do Not Take From This Room

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# MOTHER MACHREE

Words by  
RIDA JOHNSON YOUNG

Music by  
CHAUNCEY OLCOTT  
& ERNEST R. BALL

*Allegretto, ma espressivo*

The piano introduction is in 6/8 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *poco rit.* (a little slower).

The first line of the song features a vocal melody with lyrics: "There's a spot in my heart which no col-leen may own, There's a Ev-'ry sor-row or care in the dear days gone by, Was made". The piano accompaniment continues with chords and a steady eighth-note bass line. Chords indicated above the staff are C, Am, F, and C. The piano part is marked *p a tempo*.

The second line of the song features a vocal melody with lyrics: "depth in my soul nev-er sound-ed or known; There's a place in my mem-'ry, my bright by the light of the smite in your eye; Like a can-dle that's set in a". The piano accompaniment continues with chords and a steady eighth-note bass line. Chords indicated above the staff are C, F, C, G7, C, D7, G7, C, and Am.

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life, that you fill, No oth - er can take it, no one ev - er will.  
win - dow at night, Your fond love has cheered me, and guid - ed me right.

*molto rall.*

**Tenderly, with much expression**

Sure, I love the dear sil - ver that shines in your hair, And the

*mp espress.*

brow that's all fur-rowed and wrin-kled with care, I kiss the dear fin-gers, so

*mp*

toil-worn for me, Oh, God bless you and keep you, Moth-er Ma - chree!

*mf dim.* *p molto sost. e ritard.* *pp*

*Tea \**



## Waiting At The Church; or, My Wife Won't Let Me

Words by  
FRED W. LEIGHMusic by  
HENRY E. PETHER

## REFRAIN—Moderato

D Em Em<sup>7</sup> E<sup>7</sup>

There was I, wait - ing at the church, wait - ing at the church,

1st time *p* 2nd time *f*

A A<sup>7</sup> F#m A<sup>7</sup> D

wait - ing at the church; When I found he'd

A E<sup>7</sup>

left me in the lurch, Lor, how it did up -

A A<sup>7</sup> D Em Em<sup>7</sup>

set me! All at once, he sent me 'round a note,



E<sup>7</sup> A A<sup>7</sup> F#m A<sup>7</sup>

Here's the ver - y note, This is what he wrote:

D Em

Can't get a - way to mar - ry you to - day

D 1. A<sup>7</sup> D 2. A<sup>7</sup> D

My wife won't let me! let me!

*ff*



# CUDDLE UP A LITTLE CLOSER, LOVEY MINE

Words by  
OTTO HARBACH

Music by  
KARL HOSCHNA

## REFRAIN - Con Sentimento

The musical score is written for voice and piano. It consists of four systems of music. The first system begins with a treble clef and a common time signature. The piano part starts with a *p-f* (piano-forte) dynamic. The lyrics are: "Cud - dle up a lit - tle clos - er, Lov - ey mine,". The second system continues the melody with the lyrics: "Cud - dle up and be my lit - tle cling - ing vine." and includes the word *grazioso*. The third system has the lyrics: "Like to feel your cheek so ro - sy, Like to make you com - fy, co - zy," and includes the dynamic *mf* (mezzo-forte). The fourth system concludes the refrain with the lyrics: "'Cause I love from head to toe - sy Lov - ey mine." and includes the dynamic *f* (forte). The score includes various musical notations such as chords (C, D#°, G7, G+, C, A7, D7, D-9, G#°, Am, D7, D#°, C, G7, 1.C, G7+5, 2.C), slurs, and dynamic markings (*p-f*, *mf*, *f*, *sfz*). The word *grazioso* is written twice, indicating a graceful or charming style.

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# PUT ON YOUR OLD GREY BONNET

Words by  
STANLEY MURPHY  
REFRAIN - Moderato

Music by  
PERCY WENRICH

The musical score is written for voice and piano. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Moderato'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and arpeggios. Dynamics include *p-f* (piano-forte) and *f* (forte). The score is divided into several systems, each with a vocal line and a piano accompaniment. The lyrics are: "Put on your old grey bon-net with the blue rib - bon on it, While I hitch old dob-bin to the shay, And through the fields of clo - ver, We'll drive up to Do - ver on our gold - en Wed - ding day." "Put on your day." The score includes various chords such as C, F, D7, G7, Am, C6, Fm6, and C°. The first ending is marked with a double bar line and a repeat sign, followed by a second ending marked with a double bar line and a repeat sign. The score ends with a final chord and a double bar line.

Chords: C, F, D7, G7, Am, C6, Fm6, C°

Dynamics: *p-f*, *f*

Lyrics: "Put on your old grey bon-net with the blue rib - bon on it, While I hitch old dob-bin to the shay, And through the fields of clo - ver, We'll drive up to Do - ver on our gold - en Wed - ding day." "Put on your day."

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# PLAY GYPSIES—DANCE GYPSIES

Words by  
HARRY B. SMITH

Music by  
EMMERICH KALMAN

**Adagio**

**Andante**

The piano introduction is in 4/4 time. It begins with a series of chords in the right hand and a melodic line in the left hand. The tempo is marked 'Adagio' and the dynamics range from 'pp' (pianissimo) to 'p' (piano). The key signature has one sharp (F#). The introduction concludes with a 'R.H.' (Right Hand) flourish.

## VERSE

*Dm Gm6 E° Dm D° A7*  
They used to call me prince And I had friends ga-lo-re. Good pals to drink with me And sweet-hearts to a-dore.

*p molto espress.*

*Dm Gm6 Dm Gm6 D° A7 Dm*  
But friends and sweet-hearts fol-low Sum-mer, fly-ing like the swal-low From the Win-ter to a sun-ny shore.

*broadly*

*Dm Gm6 E° Dm D° A7*  
If I could have my way, With gyp-sies I would stray. For friend-ship I don't care, I'd wan-der free as air.

*a tempo*

*Dm Gm6 Dm Gm6 Dm Gm6 A7 G9 D° A7*  
I'd be a hap-py rov-er I would roam the wide world o-ver, To my gyp-sy com-rades I would say:

*molto rit.*

*rit.*

*dolce*

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## REFRAIN

D G Em6 D Am6 B7 E7 A7 Bm7 A7 D  
 "Play, gyp-sies! Dance, gyp-sies! Play while you may! We're gyp-sies One and all, I say.

*p a tempo*

D G° G#° D G D Am6 B7 E7 A  
 — And through our youth's May-time, Love's play-time Hearts ev-er gay, We on-ly live for just one day.

*mp*

A G#° D D+ A7 D D7 E7  
 — The will-o' - wisp of pleas-ure guides, All the fu-ture hides. Love the on-ly law o-bey-ing,

*dolce*

A E7 A D G D D7 B7  
 Youth, a gyp - sy, goes a stray-ing. Play, gyp-sies! Dance, gyp-sies! Play while you may.

*rit. rit. a tempo*

1. E7 E° Bm A7 Em7 A7 D Dm 2. E7 A7 D A7 D m6 D  
 We're gyp-sies One and all, I say." We're gyp-sies One and all, I say."

*mf rit.*



# "I've Got Rings On My Fingers;"

or, Mumbo Jumbo Jijjiboo J. O'Shea. Words by WESTON and BARNES

Music by MAURICE SCOTT

## REFRAIN-Lively

The musical score is written for a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score includes the following lyrics and musical notation:

Sure, I've got rings on my fin-gers, bells on my toes;

El-e-phants to ride up-on, my lit-tle I-rish Rose, So

come to your na-bob, and next Pat-rick's Day, Be

Mis-tress Mum-bo Jum-bo Jij-ji-booo J. O'-Shea. Sure I've got Shea.

The piano accompaniment features various chords and dynamics, including *p-f* (piano-forte) and *1.* (first ending) and *2.* (second ending) markings.

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# CHINATOWN, MY CHINATOWN

11

REFRAIN—Allegro Moderato

Words by WILLIAM JEROME

Music by JEAN SCHWARTZ

C

G7

Chi - na - town, my Chi - na - town, Where the lights are low,

*p ff*

G7

Am

E7

Am

D7

Hearts that know no oth - er land, Drift - ing to and

G7

C

fro,

Dream - y, dream - y Chi - na - town,

C

G7

C7

C+

F

Fm6

C

Gm6

Al - mond eyes of brown, Hearts seem light and life seems bright

A7

D7

Dm7

G7

1. C

C#°

Dm Gm6

G7

2. C

In dream - y Chi - na - town.

town.

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# NAGASAKI

Words by  
MORT DIXON

Music by  
HARRY WARREN

REFRAIN—Brightly

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord symbols are written above the vocal line. The piano part features a mix of chords and arpeggiated figures, with dynamics like *mp-f* and *woo.* indicated.

**System 1:** Chords: C, G°, G7, C, G°, G7. Lyrics: Hot gin-ger and dy - na - mite\_ They give you a car-riage free\_ There's noth-ing but that at night\_ The horse is a Jap - an - ee\_

**System 2:** Chords: C, D°, Am, E7, F, E°, Dm, Ab7, C, Ab7, G7. Lyrics: Back in Nag-a-sak-i where the fel-lers chew to-bac-cy And the wo-men wick-y wack-y

**System 3:** Chords: C, G°, G7, C, G°, G7. Lyrics: woo. The way they can en-ter-tain\_ They sit you up - on the floor\_ Would hur-ry a hur - ri - cane\_ No won-der your pants get sore\_

**System 4:** Chords: C, D°, Am, E7, F, E°, Dm, Ab7, C, Ab7, G7, C, G7, C7. Lyrics: Back in Nag-a-sak-i where the fel-lers chew to-bac-cy And the wo-men wick-y wack-y woo.

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F Fm C C7

In Fu - ji - a - ma      You get a mom - mer      And then your trou - bles in - crease —  
 Oh sweet Ki - mo - na      I pulled a bo - ner      I kept it up at high speed —

F Fm C F C F Eb7 D7 G7

In some pa - go - da      She or - ders so - da      The earth shakes milk - shakes      ten cents a piece  
 I got rheu - mat - ics      And then sci - at - ics      of hal - i - to - sis      that's guar - an - teed

C G° G7 C G° G7

They kiss - ee and hug - ee nice —      By Jin - go! it's worth the price —  
 You must have to act your age —      Or wind up in - side a cage —

C D° Am E7 F E° Dm Ab7 C Ab7 G7 C D. C.

Back in Nag - a - sak - i where the fel - lers chew to - bac - cy      And the wo - men wick - y wack - y      woo. —



# EVERY LITTLE MOVEMENT

Words by OTTO HARBACH

Music by KARL HOSCHNA

## REFRAIN

Moderato grazioso

Ev - 'ry lit-tle move-ment has a mean - ing all its own,

Ev - 'ry thought and feel-ing by some pos - ture can be shown, — And ev-'ry

love-thought that comes a - steal-ing o'er your be-ing — must be re - veal-ing All its

sweet-ness — in some ap - peal-ing lit - tle ges-ture — all, all its own. own.

*p - mf*

*rall.*

*a tempo*

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# Some Little Bug Is Going To Find You

Words by  
BENJAMIN HAPGOOD BURT  
and ROY ATWELL

Music by  
SILVIO HEIN

## REFRAIN

Molto allegro

Am7

D7

G

Some lit-tle bug is going to find you some - day!\_\_ Some lit-tle

Am7

D7

Am7 D7

G

G7

C

bug will sneak be-hind you some - day! Then he'll send for his bug friends and all your

B7

Em

A7

G

Am7

D7

G

earth-ly trou-ble ends, Some lit-tle bug is going to find you some - day.

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# Annie Laurie

Popular Version of Melody

(Maxwellton Braes Are Bonnie)

Verses and Melody by  
LADY JOHN SCOTT

Lento

*semplice*

PIANO

C

Original

Max-well-ton braes etc.

F

C

D7

Dm7 G7

1. Max-well-ton braes are bon-nie Where ear-ly fa's the dew, An' it's  
 2. Her brow is like the snow drift, Her neck is like the swan, Her  
 3. Like dew on the gow-an ly-ing Is the fa' o' her fai-ry feet; And like

C

G7

F

F#°

C

Dm7

G7

C

1. there that An-nie Lau-rie Gi'ed me her prom-ise true; Gi'ed  
 2. face it is the fair-est That e'er the sun shone on; That  
 3. winds in sum-mer sigh-ing, Her voice is low and sweet; Her

C

G

C

G

Am

D

Dm

E7

*espress.*

1. me her prom-ise true, Which ne'er for-got will be, And for  
 2. e'er the sun shone on, And dark blue is her e'e, And for  
 3. voice is low and sweet, She's a' the world to me, And for

Am

F

C

E+

E7

Am

Lento

Dm7

G7

C

Fm

C

D.C.

1. bon-nie An-nie Lau-rie, I'd lay me down and dee.  
 2. bon-nie An-nie Lau-rie, I'd lay me down and dee.  
 3. bon-nie An-nie Lau-rie, I'd lay me down and dee.

Lento

*dim.*

D.C.



HARRY LAUDER

**Moderato**

*ff*

The musical score is written for piano in 6/8 time. It begins with a piano section marked *ff* (fortissimo). The melody is in the right hand, and the bass line is in the left hand. The tempo is marked **Moderato**. The score shows a sequence of chords and melodic lines, with a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings.

[illegible]

I've seen lots o' bon - nie las - sies trav - 'llin' far and wide,  
 One night in the gloam in' we were trip - pin' side by side. I  
 Last night ef - ter stroll - in' we got hame at half - past nine.

C7                      F                      Dm                      G7                      C  
 But my heart is cen-tered now on bon-nie Kate Mc - Bride.  
 kissed her twice, and asked her once if she would be my bride.  
 Sit - tin' at the kitch-en fire I asked her to be mine.

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F Cm Bb

And al - tho' I'm no a chap that throws a word a - way,  
 She was shy, — so was I — we were baith the same, But  
 When she prom-ised, I got up and danced the Hie - lan' fling. I've

G7 C C7

I'm sur-prised my - sel' some-times at a' I've got to say.  
 I got brave and bra - ver on the jour - ney com-in' hame.  
 just been at the jew'l-ler's and I've picked a nice wee ring.

CHORUS F

1st time *p*, 2nd time *ff*

Bb F Bb F

Roam - in' in the gloam-in' on the bon-nie banks o' Clyde.

F Bb F G7 C C7

Roam-in' in the gloam-in' wae my las - sie by my side. When the



F Dm G Gm

sun has gone to rest, That's the time that we love best

C7 F C7

1. F 2. F

O, it's love-ly roam-in' in the gloam - in! in!

*ff* *f*

F Dm Gm

C7 F

*mf* *f* *ff* D. S.

# COMIN' THRO' THE RYE

(Gin A Body Meet A Body)

ROBERT BURNS (1759-96)

Old Scottish Air  
"The Miller's Wedding"

Moderato

PIANO

The piano introduction is in G major, 4/4 time. It begins with a forte (f) dynamic. The melody is in the right hand, and the bass line is in the left hand. The tempo markings *piu moto* and *a tempo* appear over the second and third measures respectively.

VOICE  
G nairely

D7

G

D9

G

1. Gin a bod - y meet a bod - y com - in' thro' the rye,  
2. Gin a bod - y meet a bod - y com - in' frae the well,  
3. Gin a bod - y meet a bod - y com - in' frae the toun,  
4. In the train there is a swain I dear - ly lo'e my - sel; But

G

D7

G

D9

G

D7

Gin a bod - y kiss a bod - y, need a bod - y cry? Il - ka las - sie has her lad - die,  
Gin a bod - y kiss a bod - y, need a bod - y tell? Il - ka las - sie has her lad - die,  
Gin a bod - y greet a bod - y, need a bod - y gloom? Il - ka las - sie has her lad - die,  
whaur his hame or what his name I din - na care to tell! Il - ka las - sie has her lad - die,

G7

F

C

G

D7

G

A7

D7

G

D. C.

Nane they say ha'e I; — Yet a' the lads they smile to me, When com - in' thro' the rye.  
Ne'er a one ha'e I; — But a' the lads they smile on me, When com - in' thro' the rye.  
Nane they say ha'e I; — But a' the lads they lo'e me weel, And what the waur am I?  
Nane they say ha'e I; — Yet a' the lads they lo'e me weel, And what the waur am I?

*piu moto*

*a tempo*

D. C.



# THOSE SONGS MY MOTHER USED TO SING

Words and Music by  
H. WAKEFIELD SMITH

Andante moderato

*mf espress.* *rit.*

The piano introduction consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment. The tempo is marked 'Andante moderato' and the dynamics include 'mf espress.' and 'rit.'

VERSE

*p*

With - in the shad - ow of my room      An old mel - o - deon i - dly stands,      A  
Its frame is fall - ing to de - cay,      The mu - sic from its soul has fled,      And

The verse is set in E-flat major. The piano accompaniment is marked 'p' (piano). The melody is accompanied by chords: E-flat, A-flat, E-flat, F minor, and B-flat 7.

*Bb7* *Fm7* *Bb7* *Eb*

rel - ic of my dear old home      Long years a - go in dis - tant lands.      Its  
those dear hands that used to play,      Like au - tumn leaves, lie still and dead.      I

The second system continues the verse. The piano accompaniment features chords: B-flat 7, F minor 7, B-flat 7, and E-flat. The melody is accompanied by chords: B-flat 7, F minor 7, B-flat 7, and E-flat.

*Eb* *Ab* *Eb* *G7* *G+* *D* *Cm* *Bb7*

i - v'ry keys are turn - ing brown,      But 'round it ten - der mem - 'ries cling;      And  
see her dear form sit - ting there      Some - times, when fan - cy takes its wing;      And

The third system concludes the verse. The piano accompaniment features chords: E-flat, A-flat, E-flat, G 7, G+, D, C minor, and B-flat 7. The melody is accompanied by chords: E-flat, A-flat, E-flat, G 7, G+, D, C minor, and B-flat 7.

E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> Fm D<sup>7-5</sup> G B<sup>b</sup>7 *To Coda*

with its sweet-est tones have flown Those songs my moth-er used to sing:—  
 then, with tear-dimm'd eyes, I hear Those songs my moth-er used to sing:—

*rit.*

B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>  
 REFRAIN (Believe Me If All Those Endearing Young Charms.)

E<sup>b</sup> Fm<sup>7</sup> B<sup>b</sup>7

Oh, "Be - lieve me, if all those en-dear-ing young charms," Is a song that she oft'sang to me, — And the

*p* *mf a tempo* *espress.*

E<sup>b</sup> E<sup>b</sup>°  
 (Last Rose Of Summer.) E<sup>b</sup> F<sup>7</sup> F<sup>7+5</sup> B<sup>b</sup>7

"Last Rose of — Sum - mer" Still breathes a fra-grant mel - o - dy. — "Ah! —

*mf*

E<sup>b</sup> B<sup>b</sup>7 B<sup>b</sup>+ E<sup>b</sup>  
 (Sweet Alice Ben Bolt.)

Do you re-mem-ber, sweet Al - ice, Ben Bolt?" From out the gold-en past those sweet notes ring, To -

*Tenderly*



*E<sup>b</sup> G<sup>7</sup>+5 Cm G<sup>o</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> D. C. al*

night I hear those dear old songs a - gain, Those songs my moth - er used to sing.

*mf rit. e espress. dim. rall.*

*E<sup>b</sup>*  
 ♪ Coda after 2nd verse  
 (Come Back to Erin)

*B<sup>b</sup>7 E<sup>b</sup> F<sup>7</sup> E<sup>b</sup> F<sup>7</sup>*

Come back to E - rin, Ma - vour - neen, Ma - vour - neen; Ten - der - ly of Ire - land's Isle she

*p legato*

*B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7*

(Annie Laurie.)

sang, - And of Bon - nie An - nie Lau - rie, That oft' thro' dear old Scot - land's moun - tains rang. Ah! -

*cresc. rit.*

*E<sup>b</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>*

(Swanee River.)

Way down up-on the Swan - ee riv - er, What hap - pi - ness those mis - ty mem - ries bring, To -

*Tenderly*

*E<sup>b</sup> G<sup>7</sup> Cm G<sup>o</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>*

night I hear those dear old songs a - gain, Those songs my moth - er used to sing.

*rit. e espress. p dim. poco rit.*

# RED RIVER VALLEY

Arranged by  
DOUGLAS MACLEAN

With feeling

Piano introduction in 4/4 time, marked *p* (piano). The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (Bb).

First system of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "From this val - ley they say you are go - ing, - How we'll". Chords above the vocal line: F, F7, Bb, Bbm, F, Gm7.

Second system of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "miss your sweet face and bright smile. — You will take with you most of the". Chords above the vocal line: F, C7, F, C, G7, C7, F, F7.

Third system of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "sun - shine — That bright - ens our path - way a - while. — Now I've". Chords above the vocal line: Bb, F, Bb, C7, F, Bb6, F.

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F F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>m F Gm<sup>7</sup> F C<sup>7</sup> F C G<sup>7</sup> C<sup>7</sup> F

prom-ised you,dar-ling, that nev-er,- Would a word from my lips cause you pain;— For my

F F<sup>7</sup> B<sup>b</sup> F B<sup>b</sup> C<sup>7</sup> F B<sup>b</sup>6 F

life it is yours now for - ev - er,- If you would but love me a - gain.——

## REFRAIN

F F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>m F Gm<sup>7</sup> F C<sup>7</sup> F C G<sup>7</sup> C<sup>7</sup> F

Then come sit by my side if you love me,- Do not has-ten to bid me a - dieu,—— Just re-

F<sup>7</sup> B<sup>b</sup> F B<sup>b</sup> C<sup>7</sup> F B<sup>b</sup>6 F

mem - ber the Red Riv - er Val - ley,—— And one who has loved you so true.——

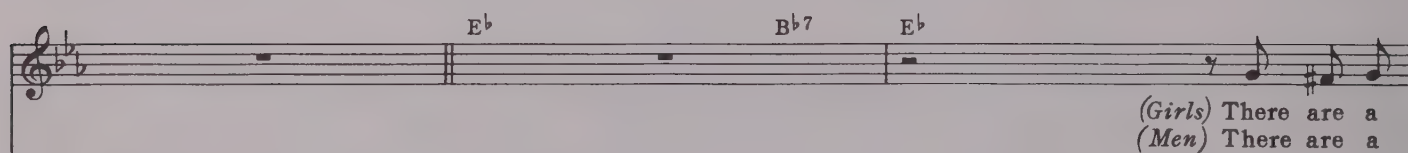
# TELL ME PRETTY MAIDEN

From "Floradora"

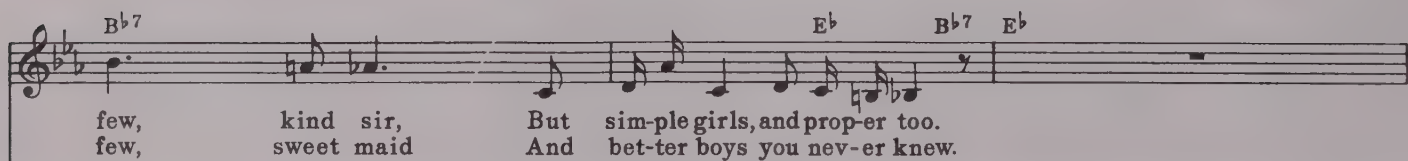
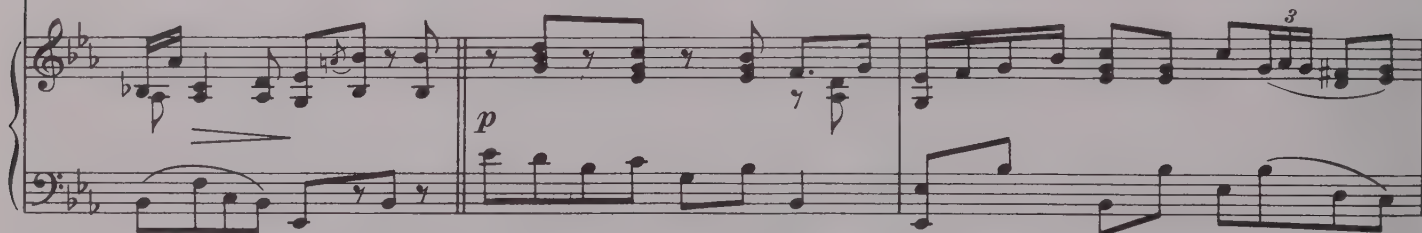
Words by  
OWEN HALL

Music by  
LESLIE STUART

Moderato



(Men) Tell me, pret-ty maid-en, Are there an-y more at home like you?  
(Girls) Tell me, gen-tlestran-ger Are there an-y more at home like you?



Then tell me, pret-ty maid-en, What these  
Then tell me, gen-tle sir, The things these





E<sup>b</sup> Cm G D<sup>7</sup> G D<sup>7</sup> G D<sup>7</sup> G D<sup>7</sup> G C<sup>#</sup>°

Kind sir, their man-ners are per-fec-tion, And the op-po-site of mine.  
 Dear maid they flirt with girls too free-ly And it's not the same girl twice.

ver-y sim-ple girl-ies do. Then tell me, maid-en, what the girl - ies do. Then take a lit - tle  
 ver-y rak-ish fel-lows do. Then tell me, tell me what these fel - lows do. Then take me 'round and

B<sup>b</sup>7 E<sup>b</sup> C<sup>#</sup>° B<sup>b</sup>7

I may-love-you too well to let you-go And  
 I nev-er in-tro-duce them to a girl I in-tend To

walk with me, And then I can see What a most par-tic-u-lar girl should be.  
 let them show for an hour or— so How far such fel-lows can real-ly— go.

E<sup>b</sup> C<sup>#</sup>° B<sup>b</sup>7 G<sup>7</sup> Cm G Gm

flirt with those at home—you know, It's  
 be my most par-tic-u-lar friend, It's

Well, don't mind, lit-tle girl You'll see I on-ly want but  
 I won't mind, what they do No man would ev-er flirt with

B $\flat$ m F Fm A $\flat$  E $\flat$ 7  
 not quite fair to them If you told them that you were true. What  
 not worth risk-ing it I know with them you won't a - gree. Of  
 you.  
 me. I won't care a pin for your sis - ters if you love me.  
 I don't want to know them if you will do the flirt-ing.

A $\flat$  E $\flat$ 7 A $\flat$  Fm G D $\flat$ 7 G B $\flat$ 7  
 would you — say if I said I liked you well? On bend-ed knee! If  
 course I will try, for we're do - ing ver - y well? On bend-ed knee! If  
 I'd vow to you On bend-ed knee!  
 I'll vow to you On bend-ed knee!

E $\flat$  B $\flat$ 7 Fm7 B $\flat$ 7  
 I loved you, would you tell me what I ought to do To keep you all mine a-lone, to  
 I loved you, would you tell me what I ought to do To keep you all mine a-lone, to

*p*



E E<sup>b</sup>m B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> Fm7

al - ways be true to me? If I loved you, would it be a sil-ly thing to do? For I  
 al - ways be true to me? If I loved you, would it be a sil-ly thing to do? For I

E<sup>b</sup> F<sup>#</sup>° B<sup>b</sup>7 E<sup>b</sup> F<sup>#</sup>dim B<sup>b</sup>7 F<sup>#</sup>dim E<sup>b</sup> C7 Fm B<sup>b</sup>7 E<sup>b</sup> D. C.

must love some one, Yes, I must love some one, real-ly And it might as well be you!  
 must love some one, Yes, I must love some one, real-ly And it might as well be you!

Then why not me?  
 Then why not me?

D. C.

*p*

*p*

# What's The Matter With Father

Words by  
HARRY WILLIAMS  
REFRAIN

Music by  
EGBERT VAN ALSTYNE

*Eb Cm F7 Bb7 Eb*

1. What's the mat-ter with fa - ther, he's all right,  
2. What's the mat-ter with fa - ther, he's all right,  
3. What's the mat-ter with fa - ther, he's all in,

*p ff*

*Eb C7-5 Bb F7 Bb*

What's it mat-ter if fa - ther's hair is white? \_\_\_\_\_ I'm  
What's it mat-ter if fa - ther's hair is white? \_\_\_\_\_ Oh,  
What's the mat-ter with fa - ther, where's he 'bin'? \_\_\_\_\_ Oh,

*Eb Eb° Bb7 Eb Eb° Bb*

ver - y strong for the oth-er sex, But Dad's the fel - low that sends the checks,  
there was nev - er a va-cant chair Be - tweendear Dad and a maid-en fair,  
moth - er, moth - er come get your 'doc', Be - fore he stran-gles the coo - coo clock,

*pp*

*Eb Cm F7 Bb7 1. 2. 3. Eb Bb7 Eb*

What's the mat-ter with fa - ther, he's all right.  
What's the mat-ter with fa - ther, he's all right.  
What's the mat-ter with fa - ther, he's all in. *^*

*p*

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# Molly O

31

WM. J. SCANLAN

Valse tempo

She's plain Mol - ly O, sim - ple and

sweet, She's plain Mol - ly O, her heart is

love's re - treat, She's plain Mol - ly O!

love - ly, di - vine, Oh,

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E<sup>b</sup> Fm<sup>6</sup> A<sup>o</sup> E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>  
 would that I \_\_\_\_\_ could call Mol - ly mine! \_\_\_\_\_  
*ff*

## Hello! Ma Baby

### REFRAIN

HOWARD and EMERSON

F  
 Hel - lo! ma ba - by, Hel - lo! ma hon - ey,  
*mf*  
 G<sup>7</sup> C<sup>7</sup>  
 Hel - lo! ma rag - time gal, Send me a kiss by



C<sup>7</sup> F E<sup>7</sup> F F<sup>°</sup> C<sup>7</sup>

wire, Ba - by my heart's on fire!

F G<sup>7</sup>

If you re - fuse me, Hon - ey, you'll lose me, Then you'll be left a -

G<sup>7</sup> C<sup>7</sup> C<sup>°</sup> C<sup>7</sup>

- lone; Oh! ba - by, Tel - e - phone and tell me I'se your

1. F C<sup>7</sup> F C<sup>7</sup> 2. F Dm<sup>7</sup> F

own. Hel - lo! hel - lo! hel - lo! there. own.

# WHERE THE RIVER SHANNON FLOWS

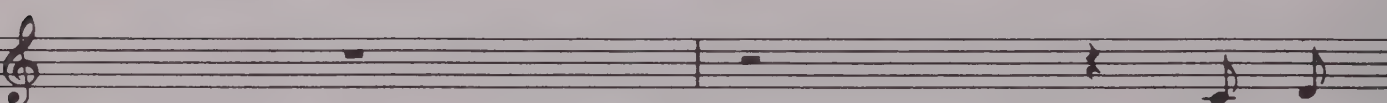
Words and Music by  
JAMES I. RUSSELL

Andante



*mf*

Piano introduction in G major, 4/4 time, marked Andante. The melody is in the right hand, starting with a half note G, followed by quarter notes A, B, and C. The left hand provides a harmonic accompaniment with chords and moving lines.



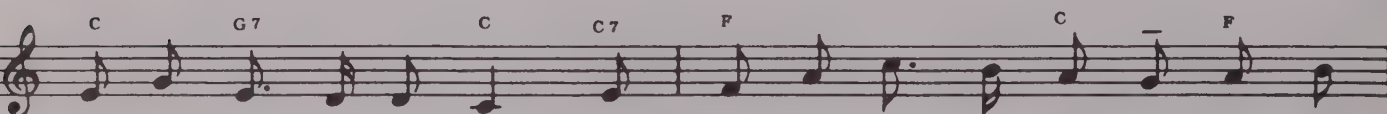
Vocal line starting with a whole rest, followed by a half note G and a quarter note A.

There's a  
Sure, no



*rit.* *p a tempo*

Piano accompaniment for the vocal phrase. It features a melodic line in the right hand and a supporting line in the left hand. The tempo changes from Andante to a tempo.



C G7 C C7 F C F

Vocal line with chords indicated above the notes: C, G7, C, C7, F, C, F.

pret - ty spot in Ire - land I al - ways claim for my land, Where the  
let - ter I'll be mail - ing, For soon will I be sail - ing, And I'll



Piano accompaniment for the vocal phrase. It features a melodic line in the right hand and a supporting line in the left hand. The tempo is marked a tempo.



F C D7 G7

fair - ies and the blar - ney Will — nev - er, nev - er die. It's the  
 bless the ship that takes me To my dear old Er - in's shore. There I'll

C G7 C C7 F C F

land of the shil - lal - ah, My heart goes back there dai - ly To the  
 set - tle down for - ev - er, I'll leave the old sod nev - er, And I'll

F C G7 C

girl I left be - hind me When we kissed and said good - bye.  
 whis - per to my sweet - heart, "Come and take my name, As - thore."

*poco rit.*

REFRAIN—*Tenderly*

Where dear old Shan-non's flow-ing, Where the three-leaved Sham-rock grows, Where my

*mf* *a tempo*

heart is, I am go-ing To my lit-tle I-rish rose. And the

mo-ment that I meet her, With a hug and kiss I'll greet her, For there's

not a col-leen sweet-er, Where the Riv-er Shan-non flows.

*dim. e rit.*



# How'd You Like To Spoon With Me?

Words by  
EDWARD LASKA.

Music by  
JEROME D. KERN.

Moderato.

The first system of the musical score is in 4/4 time, marked Moderato. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a whole note rest, followed by a half note G4, and then a series of eighth and sixteenth notes. The piano accompaniment starts with a half note F3, followed by a half note G3, and then a series of eighth and sixteenth notes. The system ends with a double bar line.

(She) I  
(He) Well

The second system of the musical score continues the vocal melody and piano accompaniment. The key signature remains one flat. The system includes the following lyrics:

don't know why I am so ver - y shy, I al - ways was de -  
I should say I'd spoon with you all day, You fas - ci - nate me

The system ends with a double bar line.

The third system of the musical score continues the vocal melody and piano accompaniment. The key signature remains one flat. The system includes the following lyrics:

mure,  
so, I nev - er knew what sil - ly lov - ers do, No  
You are so cute you real - ly are a beaut, Through

The system ends with a double bar line.

Dm G7 C Eb7 Eb+

flirt - ing I'd en - dure; In all my life I've  
life with you I'd go. If we were wed our

Ab Eb7 Db Eb7 Ab

nev - er kissed a man, I've nev - er winked my eye, But  
mar - ried life would be one stea - dy hon - ey - moon From

Eb7 Eb+ Ab C C° Dm7 G7 C Fm6 C C+

now at last I'm going to break the ice So how'd you like to try? \_\_\_\_\_  
six A. M. 'til twelve o'clock at night Why all we'd do is spoon. \_\_\_\_\_

*rit.*

F  
REFRAIN

D C7 E

(She) How'd you like to spoon with me? How'd you like to spoon with  
(He) I'd like to.

*a tempo.*  
*p*



F C F A7 B $\flat$  D $+$  D7

me? Sit be - neath an oak tree large and sha - dy,

(He) Well rather

G7 C F $^{\circ}$  C7 F F $+$  F6 D

Call me lit - tle toot - sy woot - sy ba - by, How'd you like to hug and

C7 Gm7 C7 E F

squeeze? Dan - gle me up - on your knees,

(He) Indeed I would (He) Oh if I could!

A B $\flat$  D $+$  D7 G7 Bbm C7 F D.C.

(BOTH) How'd you like to be my lov - ey dov - ey How'd you like to spoon with me? —

*rit.* *a tempo.* *f*

# There Is A Tavern In The Town

(Adapted from an old Cornish Folk Song)

Molto Moderato

Arr. by Ted Eastwood

The piano introduction is in 4/4 time, marked *mf*. It features a melody in the right hand with a key signature of one flat (B-flat) and a bass line in the left hand. The melody consists of eighth and quarter notes, with some triplets. The bass line is primarily quarter notes. The piece concludes with a final chord in the right hand.

*Till Ready* Solo Voice C C° C Chorus Shouted

1. There is a tav-ern in the town, IN THE TOWN, And  
2. He left me for a dam-sel dark, DAM-SEL DARK, Each  
3. Oh! dig my graveboth wide and deep, WIDE AND DEEP, Put

The vocal line begins with a rest for 7 measures, then enters with the lyrics. The piano accompaniment starts with a rest for 7 measures, then enters with a melody in the right hand and a bass line in the left hand. The key signature changes to C major for the chorus. Dynamics include *p*, *mp*, *ff*, and *mp*.

C C° G7 Chorus Shouted C C7

there my dear love sits him down, SITS HIM DOWN, - And drinks his wine 'mid —  
Fri - day night they used to spark, USED TO SPARK, - And now my love once —  
tomb - stones at my head and feet, HEAD AND FEET, - And on my breast carve a

The vocal line continues with the lyrics. The piano accompaniment continues with the melody and bass line. The key signature changes to C major for the chorus. Dynamics include *ff*.

F F° F G7 C

laugh - ter free, And nev - er, nev - er thinks of me.  
true - to - me, Takes that dark dam-sel on his knee.  
tur - tle - dove, To sig - ni - fy I died of love.

The vocal line continues with the lyrics. The piano accompaniment continues with the melody and bass line. The key signature changes to C major for the chorus. Dynamics include *poco rit.*

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## REFRAIN

G<sup>7</sup>

C

Fare thee well, for I must leave thee, Do not let the part-ing grieve thee, And re -

*a tempo* *mf*

mem-ber that the best of friends must part, must part. A - dieu, a - dieu, kind friends a -

*poco rit.* *f*

dieu, A-DIEU, A-DIEU I can no long-er stay with you, STAY WITH YOU - I'll hang my harp on a

*ff* *mp* *poco*

Chorus Shouted

weeping wil-low tree, And may the world go well with thee. — thee. —

*rit.* *a tempo*

1.-2. C 3. (last time) C

D.S.

# I Don't Care

JEAN LENOX

HARRY O. SUTTON

**Moderato.**

*f* *molto rit.*

C

**REFRAIN *Faster.***

1. I don't care, \_\_\_\_\_  
2. I don't care, \_\_\_\_\_

I don't care, \_\_\_\_\_  
I don't care, \_\_\_\_\_

C

B

G<sup>7</sup>

What they may think of me, I'm  
If peo - ple don't like me, I'll

G<sup>7</sup>

C

hap - py go luck - y, Men say I am pluck - y, So  
try to out - live it, I know I'll for - give it, And

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D7 G7 C  
 jol - ly and care free, I don't care  
 live con - ten - ted ly, I don't care

C A7 A-9 A7  
 I don't care, If I do get the mean and  
 I don't care, If peo - ple do not try to

Dm Gm6 Dm Gm6 Dm Dm6 F Fm C A7  
 sto - ny stare, If I'm nev - er suc - cess - ful, It won't be dis - tress - ful, 'Cos  
 treat me fair, There is naught can a - maze me, Dis - like can not daze me, 'Cos

D7 G7 1. C G7 2. C G7 C  
 I don't care.  
 I don't care.  
 I don't care.

# You Tell Me Your Dream, I'll Tell You Mine

SEYMOUR RICE and ALBERT H. BROWN

CHAS. N. DANIELS

## REFRAIN

Chorus system 1:

Melody:  $A\flat$   $B^\circ$   $A\flat$   $B\flat m$   $F7$   $B\flat m$   $D\flat m6$

Lyrics: You had a dream, well, I had one too, \_\_\_\_\_

Piano accompaniment: *p*

Chorus system 2:

Melody:  $E\flat7$   $D\flat$   $D\flat m6$   $E\flat7$

Lyrics: I know mine's best 'cause it was of you, \_\_\_\_\_

Chorus system 3:

Melody:  $A\flat$   $B\flat7$   $A\flat$   $B\flat m$   $F7$   $B\flat m$

Lyrics: Come sweet - heart tell me, now is the time \_\_\_\_\_

Chorus system 4:

Melody:  $D\flat$   $D^\circ$   $E7$   $A\flat$   $F7$   $B\flat7$   $E\flat7$   $A\flat$

Lyrics: You tell me your dream, I'll tell you mine. \_\_\_\_\_

Piano accompaniment: *f* *rit.*



# After The Ball

Valse moderato

CHAS. K. HARRIS

*B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> B<sup>b</sup> F<sup>7</sup>*

Af-ter the ball is o - ver Af-ter the break of morn, ———

*mf*

*Cm G<sup>7</sup> Cm G<sup>7</sup> Cm F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>m F<sup>7</sup>*

Af-ter the danc - ers leav - ing, Af-ter the stars are gone; ———

*B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> G<sup>7</sup> C<sup>7</sup>*

Man - y a heart is ach - ing, If you could read them all; ———

*F<sup>7</sup> B<sup>b</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>* 1. *B<sup>b</sup> B<sup>b</sup> F<sup>7</sup> C<sup>7</sup> F<sup>7</sup>* 2. *B<sup>b</sup>*

Man - y the hopes that have van - ished, Af - ter the ball. ball. ———

# The Band Played On

JOHN F. PALMER

CHARLES B. WARD  
Revised by Albert Sirmay

## Valse

Ca-sey would waltz with a straw-ber-ry blond, And the Band played on, \_\_\_\_\_ He'd

glide 'cross the floor with the girl he a-dor'd, and the Band played on, \_\_\_\_\_ But his

brain was so load-ed it near-ly ex-plod-ed, The poor girl would shake with a-larm. \_\_\_\_\_ He'd ne'er leave the

girl with the straw-ber-ry curls, And the Band played on. \_\_\_\_\_ on. \_\_\_\_\_

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# Sweet Rosie O'Grady

47

MAUD NUGENT

REFRAIN—Valse moderato

*p-mf* B $\flat$  F $^7$  B $\flat$  F $^7$  B $\flat$  F $^7$  Cm $^7$  F $^7$

Sweet - Ro-sie O' Gra - dy, My dear lit - tle

B $\flat$  Gm D $^7$  Gm C $^7$

Rose, \_\_\_\_\_ She's my stead - y la - dy, Most

C $^7$  F $^7$  Cm $^7$  F $^7$  Cm $^7$  F $^7$  B $\flat$  F $^7$  B $\flat$  F $^7$

ev'-ry-one knows, \_\_\_\_\_ And when we are mar - ried,

B $\flat$  E $\flat$  D $^7$  E $\flat$  E $\flat$  E $\flat$  C $^7$  B $\flat$  B $\flat$

How hap - py we'll be; \_\_\_\_\_ I love sweet Ro-sie O' Gra -

Gm Gm $^7$  C $^7$  F $^7$  1. B $\flat$  F $^7$  2. B $\flat$

dy, And Ro-sie O' Gra - dy loves me. me. \_\_\_\_\_

# The Bowery

CHAS. H. HOYT

PERCY GAUNT

Tempo di Valse

*f* *p* *mf*

*E<sup>b</sup>* *B<sup>b</sup>7* *E<sup>b</sup>* *Cm* *B<sup>b</sup>7* *B<sup>b</sup>7 +5* *E<sup>b</sup>* *E<sup>b</sup>* *B<sup>b</sup>7* *E<sup>b</sup>*

1. Oh! the night that I struck New York, I went out for a qui - et walk;  
 2. I had walk'd but a block or two, When up came a fel - low and me he knew;  
 3. I went in - to an auc - tion store, I nev - er saw an - y thieves be - fore;

Folks who are "on - to" the cit - y say, Bet - ter by far that I took Broad - way;  
 Then a po - lice - man came walk - ing by, Chased him a - way, and I ask'd him, why?  
 First - he sold me a pair of socks, Then said he, "How - much for the box?"

But I was out to en - joy the sights, There was the Bow - ry a - blaze with lights;  
 "Was - n't he pull - ing your leg," said he; Said I "He nev - er laid hands on me!"  
 Some - one said "two dol - lars!" I said "three!" He emp - tied the box and gave it to me, "I

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*Cm* *B<sup>b</sup>7* *E<sup>b</sup>*

I — had one of the dev-il's own nights! I'll nev-er go there an-y more!  
 "Get off the Bow-ry, you Yap!"—said he, I'll nev-er go there an-y more!  
 sold you the box, not the socks,"—said he, I'll nev-er go there an-y more!

## REFRAIN

*E<sup>b</sup>* *B<sup>b</sup>7* *Cm* *B<sup>b</sup>7*

The Bow - 'ry, the Bow - 'ry! They say such things, and they do strange things on the

*mf*

*E<sup>b</sup>* *B<sup>b</sup>7* *E<sup>b</sup>* *D.S. %*

Bow - 'ry! The Bow - 'ry! I'll nev-er go there an-y more!

*D.S. %*

(After last verse)

*f* *cresc.* *ff*

# Little Annie Rooney

MICHAEL NOLAN

Arr. by Geo. J. Trinkaus

With a swinging rhythm

She's my sweet - heart, I'm her beau, \_\_\_\_\_

She's my An - nie, \_\_\_\_\_ I'm her Joe, \_\_\_\_\_ Soon

we'll ' mar - ry \_\_\_\_\_ nev - er \_\_\_\_\_ to part, \_\_\_\_\_ Lit - tle An - nie

Ro - on - ey \_\_\_\_\_ is the world's sweet - heart! heart! \_\_\_\_\_

1.  $E^b$   $B^b7$  2.  $E^b$

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# The Sidewalks Of New York

"East Side, West Side"

CHAS. B. LAWLOR &  
JAMES W. BLAKE

Valse moderato

East side, West side, all a-round the town, ——— The

tots sang "Ring - a - Ros-ie," "Lon-don Bridge is fall - ing down." ———

Boys and girls to-geth-er, ——— Me and Ma-mie O' - Rorke, ——— Tripped the

light fan-tas-tic On the side-walks of New York. York. ———

1. G G° G D7 | 2. G G° G

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# Daisy Bell

## (A Bicycle Built For Two)

Refrain, *a little faster*

HARRY DACRE

Dai - sy, Dai - sy, Give me your an - swer, do! —

I'm half cra - zy, All for the love of you! — It

won't be a styl - ish mar - riage, — I can't af - ford a car - riage, — But

you'll look sweet On the seat Of a bi - cy - cle built for two! —

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# You're the Flower of My Heart, Sweet Adeline

53

Music by HARRY ARMSTRONG.

Words by RICHARD H. GERARD.

REFRAIN—Andante (Slowly, with expression)

Sweet Ad - e - line, My Ad - e - line, At night, dear

*mf* *espressivo.*

heart, For you I pine; In all my

dreams Your fair face beams, You're the

flow - er of my heart, Sweet Ad - e - line.

*rit.*

Chords: F7, Bb, D7, Eb, G7, C7, Bb°, ten., Bb, G7, C7, F7, Bb.

# MERRY WIDOW WALTZ

FRANZ LEHAR

Arranged by  
Ross Hastings

Slow Waltz, romantically

**System 1:** Chords: F, C7, F, C7. Lyrics: Hear those dream-y sen - ti - men - tal mel - o - dies; \_\_\_\_\_

**System 2:** Chords: C7, F, C7, F. Lyrics: Come my {dash - ing / dar - ling} tem - pra - men - tal Vi - en - nese. \_\_\_\_\_

**System 3:** Chords: Bb, C7, F, Dm, Gm, Em7-5, A7. Lyrics: "Live for love and laugh - ter," mu - sic seems to say, \_\_\_\_\_

**System 4:** Chords: C, C7, F, Bb, Gm7, C7, F. Lyrics: "Nev - er mind what's af - ter; live and love to - day." \_\_\_\_\_

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# In My Merry Oldsmobile

VINCENT BRYAN

GUS EDWARDS

<sup>D7</sup>  
Tempo di Valse

Come a - way with me Lu - cile In my mer - ry Olds - mo - bile,

Down the road of life we'll fly Au-to-mo-bubbling you and I. To the church we'll

swift - ly steal, Then our wed - ding bells will peal, You can go as

far as you like with me, In my mer - ry Olds - mo - bile. Come a - bile.

# SHE MAY HAVE SEEN BETTER DAYS

Words and Music by  
JAMES THORNTON

Valse moderato

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 3/4. The tempo is marked 'Valse moderato'. The piano part features a steady eighth-note accompaniment in the left hand and chords and melodic lines in the right hand. Dynamics include *mf* (mezzo-forte) and *f* (forte). Chord symbols are placed above the vocal line: B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, G<sup>m</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, G<sup>m</sup>, D, G<sup>7</sup>, C<sup>7</sup>, C<sup>#°</sup>, B<sup>b</sup>, G<sup>b7</sup>, B<sup>b</sup>, F<sup>7</sup>, and B<sup>b</sup>.

She may have seen bet-ter days, ——— When she was in her prime; ———

She may have seen bet-ter days, ——— Once up-on a time. ———

Tho' by the way-side she fell, ——— She may yet mend her ways. ———

Some poor old moth-er is wait-ing for her Who has seen bet-ter days. ———

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# WILL YOU LOVE ME IN DECEMBER

57

Words by  
JAMES J. WALKER

As You Do In May?

Music by  
ERNEST R. BALL

REFRAIN—*molto espressivo*

The musical score is written for voice and piano. It features a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics are written below the vocal line, and the refrain is marked with 'molto espressivo'. The score concludes with a final cadence in the piano part.

Will you love me in De-cem-ber as you do in May, Will you  
love me in the good old fash-ioned way? When my  
hair has all turned gray, Will you kiss me then, and say, That you  
love me in De-cem-ber as you do in May?

Chords: A $\flat$ , D $\flat$  ten., A $\flat$ , E $\flat$ 7, A $\flat$ , D $\flat$ , F7, B $\flat$ 7, E $\flat$ 7, G, A $\flat$ , A $\flat$ , A $\flat$ 7, D $\flat$ , C, F7, B $\flat$ m, A $\flat$ , G $^{\circ}$ , Fm, B $\flat$ 7, E $\flat$ 7.

## JIMMY VALENTINE

Lyric by  
EDWARD MADDEN

Music by  
GUS EDWARDS

Moderato (Misterioso)

VOICE

When the  
Through a

stars a - bove are blink - ing, And the house is dark and still, — And a  
mask two eyes gleam bright - ly, As they rove in search of loot, — While a

sound comes clink, clink, clink - ing, from the near - by win - dow sill, — If you  
voice re - marks po - lite - ly, "If you move an inch I'll shoot, — I'm a  
rall.

see a fig - ure crouch - ing, In the ghost - ly pale moon - shine, — And the  
sou - ve - nir col - lec - tor, So you have no cause for fright, — Then he

bull's-eye gleams, Thro' your star - tled dreams, Then it's Jim - my Val - en - tine.  
bows a - way With your last week's pay, And he wish - es you "Good - night."  
f p poco rall. f

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## REFRAIN

Look out, look out, look out for Jim - my Val - en - tine, for he's a pal of mine, A

sen - ti - men - tal crook, With a touch that lin - gers in his sand - pa - per'd fin - gers, He can

find the com - bi - na - tion of your pock - et - book. Look out, look out, For

when you see his lan - tern shine, That's the time to jump right up and

shout *Help!* He'd steal a horse and cart, He'd e - ven steal a girl - ie's heart, When Jim - my

Val - en - tine gets out. Look out. *f*

1. B $\flat$  2. B $\flat$  F $7$  B $\flat$  D. C. *f*

# TAMMANY

Lyric by  
VINCENT BRYAN

Music by  
GUS EDWARDS

**Lively**



Em Am<sup>6</sup>

1. Hi - a - wa - tha was an In - dian, so was Nav - a - jo,  
2. On the Is - land of Man - hat - tan, by the bit - ter sea,

B<sup>7</sup> Em F<sup>#7</sup> F<sup>#7-5</sup> B<sup>7</sup>

Pale face or - gan grind-ers kill'd them man - y moons a - go.  
Lived this tribe of no - ble Red - men, Tribe of Tam - ma - ny.

Em Am<sup>6</sup> B<sup>7</sup>

But there' is a band of In - dians, that will nev - er die,  
From the To - tem of the Green-light Wam-pum they would bring,  
When they're at the  
When their big Chief



Em D<sup>6</sup> A<sup>7</sup> D<sup>7</sup>

In - dian club, this is their bat - tle cry:  
Man Be - hind, would pass the pipe and sing:

REFRAIN G E<sup>7</sup> A<sup>7</sup>

Tam - - ma - ny,  
Tam - - ma - ny,  
Tam - - ma - ny,  
Tam - - ma - ny,

D<sup>7</sup> G

Big Chief sits in his te - pee,  
Stick to - geth - er at the poll,  
cheer - ing braves to vic - to - ry.  
you'll have long green wam - pum rolls.

G E<sup>7</sup> A<sup>7</sup>

Tam - - ma - ny,  
Tam - - ma - ny,  
Tam - - ma - ny,  
Tam - - ma - ny,

D<sup>7</sup> 1. G 2. G

Swamp 'em, Swamp 'em, get the "wam - pum", Tam - ma - ny.  
Pol - i - ti - cians get po - si - tions, Tam - ma - ny.

# June Brought The Roses

Words by  
RALPH STANLEY

Music by  
JOHN OPENSHAW

REFRAIN—Slow, with much expression

June brought the ros-es so fra-grant with dew, June brought the

sun-beams and when they peeped through, Song-birds were sing-ing,

Mel-o-dies ring-ing, Bid-ding the world love a-new;

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Ab Ab<sup>+</sup> Db Bbm<sup>7</sup> Eb<sup>7</sup> Eb<sup>+</sup>

There in Love's gar-den my dreams all came true, I found a red rose, the

*a tempo*

Ab F<sup>7</sup> Bb<sup>7</sup>

fair-est that grew, Af-ter the grey days, Af-ter the

*poco rit.*

Bb<sup>7</sup> Bbm<sup>7</sup> Dbm<sup>6</sup> Eb<sup>7</sup> 1. Ab

May days, June brought the ros-es and you.

*molto rit.* *f* *mf* *a tempo*

2. Tempo I Ab Dbm Ab

you.

*f* *ff* *lunga* *fz*



# "Poor John!"

Words by  
FRED W. LEIGH

Music by  
HENRY E. PETHER

## REFRAIN

John took me 'round to see his moth - er! His moth - er! His

moth - er! And while he in - tro - duced us to each oth - er, She

weigh'd up ev - 'ry - thing that I had on. She put me thro' a cross - ex - am - i -

na - tion; I fair - ly boil'd with ag - gra - va - tion. Then she shook her head,

Looked at me and said: "Poor John! Poor John! John!"

Chords: F, D7, G7, C7, F, Dm, C, Gm7, C6, C7, F, D7, G7, C7, F, C7, F, Dm, Gm, Gm7, C7, 1.F, C7, 2.F

Dynamics: *p-f*, *f*, *ff*







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WORDS AND MUSIC

CHORD SYMBOLS INCLUDED

## Song Hits of the Roaring Twenties



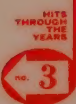
Charleston . Black Bottom . If I Could Be With You . I'm Looking Over A Four Leaf Clover . Limehouse Blues . Sweet Georgia Brown . Avalon . Am I Blue? . There's Yes! Yes! In Your Eyes . With A Song In My Heart . Ain't We Got Fun . Carolina In The Morning . Give Me A Night In June . I'll See You Again . I'm Just Wild About Harry . It Had To Be You . Just A Memory . Laugh! Clown! Laugh! . Let's Do It . My Heart Stood Still . Lucky Day . Memory Lane . Painting The Clouds With Sunshine . Tip-Toe Thru' The Tulips With Me . When Day Is Done . Thinking Of You . You Do Something To Me .

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